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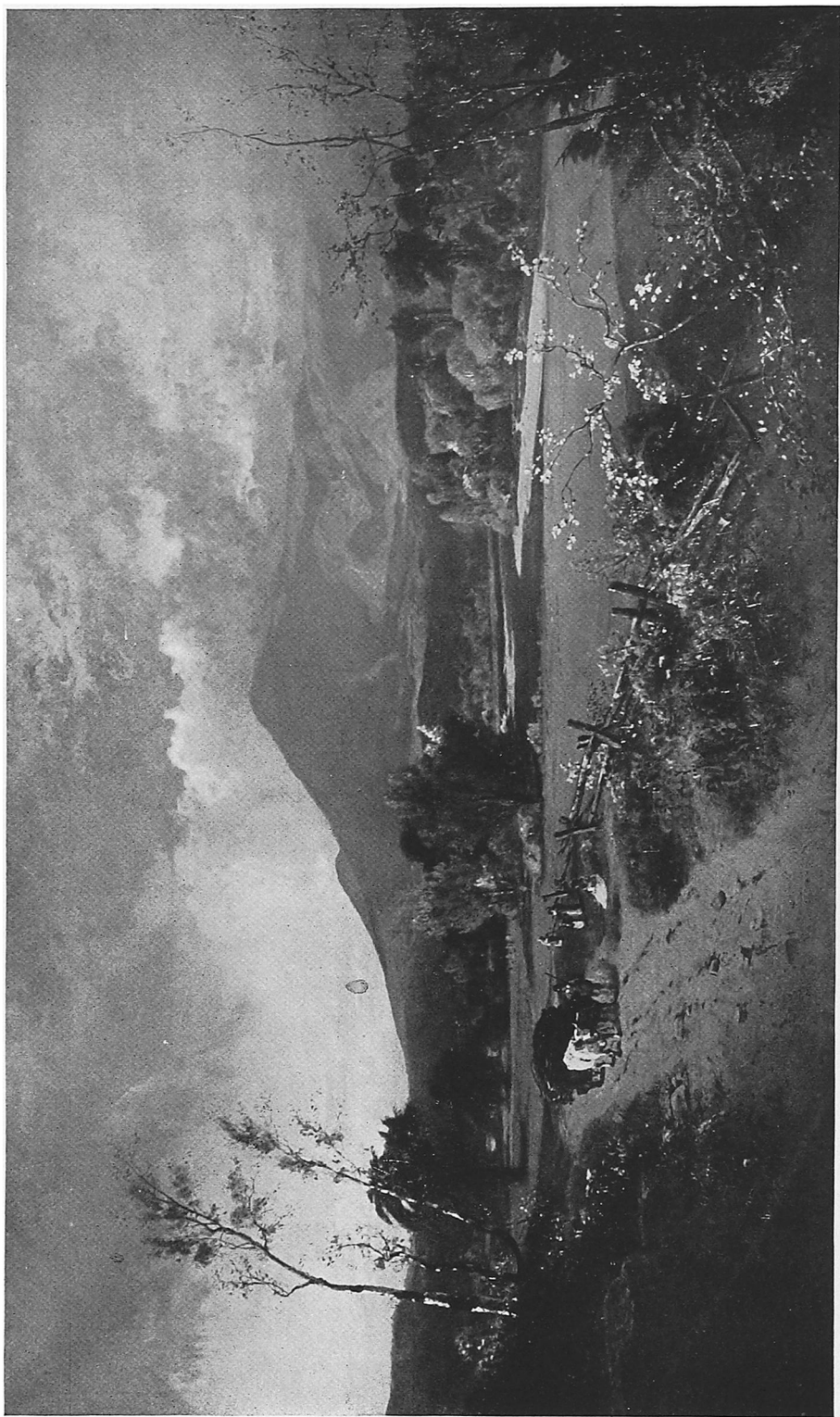
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WHITE MOUNTAINS AND CONWAY MEADOWS (Size 50x30)  
By WILLIAM KIETH



NIAGARA FALLS IN 1860 (Size 30x20)  
By ALBERT BIERSTADT

## Our Private Galleries—The Paul Schulze Collection

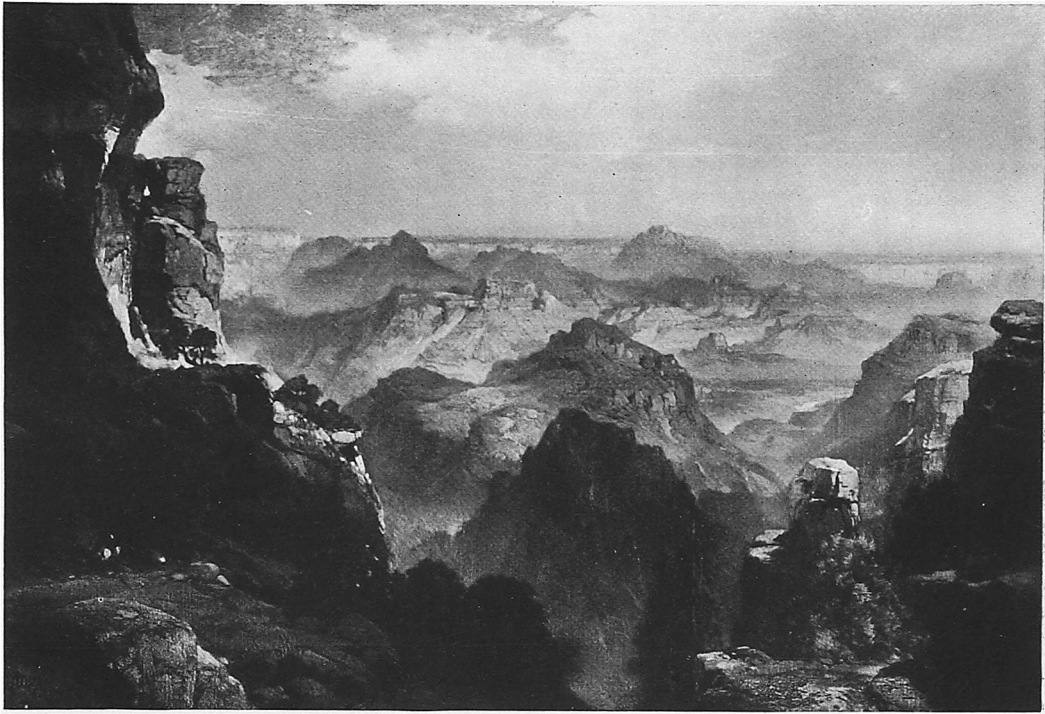
By EVELYN MARIE STUART

MUCH of the best art has in every age found its way into private collections and indeed many of the greatest masterpieces of the past and present are thus situated. It is therefore a privilege to the public to be allowed an opportunity of enjoying and appreciating works which are not ordinarily to be seen and studied. With this end in view THE FINE ARTS JOURNAL has arranged a series of articles on the best private collections available in this country believing that they offer much fresh and interesting material.

Collections of cotemporary art are not the least interesting since to judge a picture really on its merits, without the assistance of time and its eliminating process is some-

thing of a problem. The collector of the works of his own day can never be certain that his judgment will be upheld by the verdict of posterity. If he has chosen wisely however, his memory will be revered as a true patron of art and his collection regarded not as an extravagant indulgence in whims and fancies but as a wise investment in treasures, that shall constantly increase in value in the passing of the years.

Though these problems may trouble the mind of such a collector they are nevertheless interesting sources of speculation and he has a further great compensation denied to the man who seeks old masters. For one thing, he is certain that he is buying



*GRAND CANON OF COLORADO* (Size 20x14)  
By *THOMAS MORAN*

originals. There is no possibility of his being taken in with clever copies and he has the pleasure of knowing not only art but the artists who have produced it. At first hand he receives authentic pictures from those who have painted them and he may enjoy in his treasures, not only great talent but much of the personality of dear friends. Then too he has the satisfying certainty of realizing that he is encouraging and helping forward the art and culture of his own age.

A collector of cotemporary painting can well afford to gamble on the future value of his assemblage and the verdict of posterity, for all these pleasures and satisfactions and the further advantage of knowing that if but one of his pictures shall prove to be a great masterpiece, it will save the whole collection from reproach and maintain its average value at a high figure. It is not long since, that a European critic

declared that no man in America was wiser than the one who secured the best available examples of modern American landscape paintings. Indeed there are doubtless, not one, but, several men living today in the supposedly prosaic metropolis of the U. S., whose landscapes will be regarded in centuries to come as works of the old unapproachable masters. Few perhaps realize the true worth of many of the canvases that grace our exhibitions. Never has nature been better understood or presented than in the mistily poetic idyls of her quiet places, or the bold and colorful epics of toppling crags or towering wave that mark the modern school.

Private collections, like the one under discussion, are therefore of much importance, representing as they do, the triumph of theories of painting that date back to El Greco, methods whose development has been accomplished through long genera-

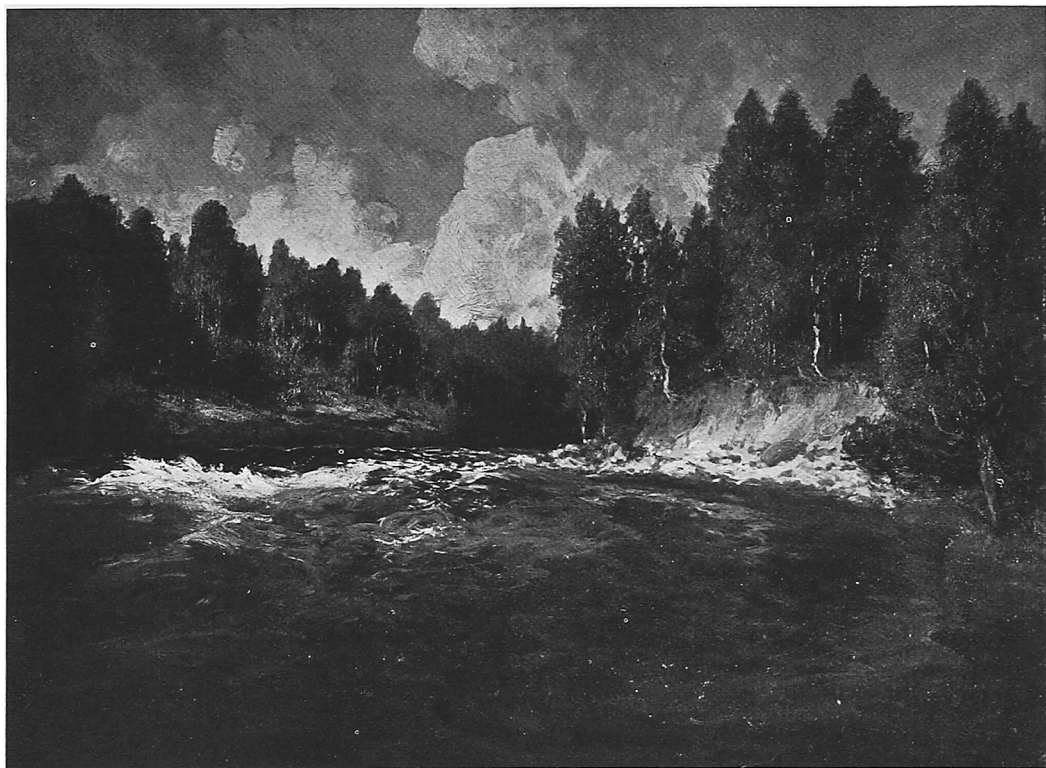


tions of struggle, discussion and dissent. No doubt there are many ways of doing many things, all excellent when carried to the perfection of their kind, but some ways must ever seem better than others and the modern way of painting landscape seems by far the best to date, though none may say what the future may bring forth.

The Paul Schulze collection is for the most part an assemblage of modern paintings by men who are still living and working among us. It comprises, however, enough of the older American school for the purposes of contrast and what it includes in this line is from the best offerings of the earlier days. Among these Bierstadt's study of Niagara Falls in 1860 a canvas 30x20, is particularly notable. This is a fine painting of the older school, characterized by the dull but agreeable coloring affected by the men of that day. There is much of the majesty of the cataract in this

picture though not so much as we feel could be imparted through greater breadth of treatment. It is reminiscent of the delineation of Niagara tossing torrents which won fame for William Morris Hunt.

Who can fail to admire the beautiful, though detailed, work of William Keith in "White Mountains and Conway Meadows," despite the fact that distant hill and blossoming bough in the foreground are treated with a uniform minuteness of care? The picture is perfect of its kind, and if we cannot sanction the kind we must at least respect it as the best of its time. This is an essentially pleasing canvas bespeaking taste and skill on the part of the creator. True it is rather nature through a reducing glass than nature at a distance, but it is still full of beauty of color and grace in drawing and composition. What we miss is atmosphere, luminosity and the bigness that many men of today can with broad



BLACK RIVER RAPIDS (Size 26x20)  
By JULIAN RIX



SNOW CLAD HILLS AND RIVER (Size 30x25)  
By GARDNER SYMONS

strokes put in to the smallest canvases. This is an unusual Keith, painted upon one of his trips to the East. Most of his landscapes are studies of the beauties of California, with the exception of a few small paintings of picturesque bits in Maine. This is his only large and important delineation of the beauties of Eastern landscape.

In speaking of the older school of American painting we naturally pass on to Thomas Moran who swings so well between the two methods as to make us wonder if posterity may not accord him the honor of having achieved the golden mean. No collection of American landscapes would be complete without an example of

his exquisitely colored studies of the Grand Canyon. The one which we here illustrate, though small (20x17), is characteristic and full of all the qualities which make a Moran so alluring and so desirable. Turner alone could be mentioned in comparison for color, particularly the exquisite gold hues that give tone to so many Morans and contrast so delightfully with sunset rose and purple mountain shadows.

Another treasure from the heart of the mountain lands which has found its way into this collection is "Black River Rapids" (26x20) by Julian Rix, the deep, clear green of the cold and turbulent waters shines gem like amid dark pines beneath mountain skies of most transparent blue, with torn and

towering clouds, yellow tinged about their tattered edges. There is an exquisite quality about this work which declares a finished technique, not quite so broad as that of many cotemporary landscape artists, but nevertheless effective.

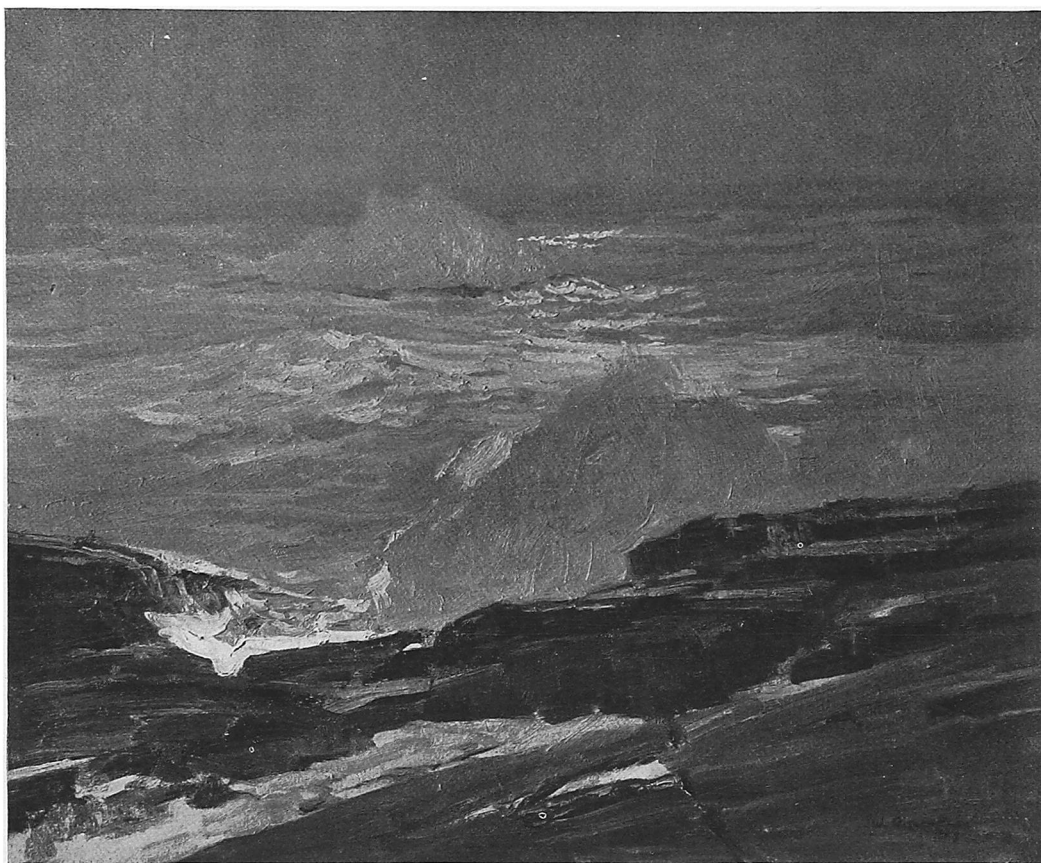
Modern landscape art exhibits as wide a variety as nature herself, for what indeed could afford a greater contrast to the works we have just considered than Gardner Symons' "Through Snow Clad Hills and Valleys" which is here illustrated. This is as true to nature as it is to art for we all recall snowy scenes with just those touches of dull gold in the clay or sandy soil that obtruded through the snow. Indeed this picture was painted out of doors in winter and its fidelity and winter atmosphere are

undeniable. Concerning the picture the artist says, "I fancied it so much that I took out a large canvas (50x60) to the same place and painted the picture now owned by the St. Louis Museum of Art." This larger picture by the way was purchased by the St. Louis Museum while it was in transit from a New York to a Chicago exhibition, and will be remembered as one of the notable offerings of an exhibition at the Institute.

As a companion piece to the foregoing "Sunlit Sands" by Paul Dougherty proves most effective. This is an entirely characteristic Dougherty in his most agreeable key. The beautiful blue ocean with the clear golden light on the rocks which are flecked with red, takes on a greenish color



*THE RIVER VALLEY IN WINTER* (Size 38x32)  
By E. W. REDFIELD



*GRAY DAY ON THE ATLANTIC COAST* (Size 36x30)  
By WILLIAM RITSCHERL

in the shallow waters near the shore where the yellow sands gleam through. This picture was painted in the neighborhood of Kynance Cove on the coast of Cornwall, and is regarded by the artist as one of his most successful paintings of this place. The water sparkles beneath clear skies which bring out in full beauty the vividness of color for which sea and rocks and sand of this portion of the Cornish coast are famed. Visitors to this spot never fail to be delighted with these wonderful hues and Dougherty has succeeded in recording them in a manner which has captivated thousands wherever his works have been exhibited.

Lawton Parker is represented in the Schulze collection with a glimpse of a garden in Giverny. There are rose bushes in

the foreground and lovely little shadows from them making deeper green blots upon the grass. A pervading impression of tremulous shadows and dancing sunlight, over full rich leafage, makes the figure of the girl reading, in a lawn chair, seem only a part of the scheme, which is in no way a mere setting for a figure. The shadows are a deep blue green and there are golden spots as of sunlight through foliage, upon the lawn and the inviting terrace.

William Ritschel, who loves the power of the deep, is one of the favorites of this collector and his masterful marines entitle him to the honor. Strange how many men paint the sea and all differently. One sees its deep serenity, another the sparkle of its wavelets and the beauty of its varying col-

ors. Yet another finds his chief delight in lonely rockbound shores and others in peaceful shallows where children play. Ritschel loves the sea for its power. It pleases him best when maddened to fury through conflict with immovable obstacles such as the everlasting rocks. It is this mood that his "Grey day on the Atlantic" has found upon the tossing seas. The grey of the day and the unrest of the water seem to penetrate one's consciousness until the scene is actually felt by the observer. The artist relates of this picture "It was painted out-of-doors in 1914 under the most trying circumstances. The wind was so strong I could not keep the canvas up and the weather so cold that my hands were hardly able to hold the brush. The picture gives me the feeling of just what I was hoping to get—a raw day on the Atlantic Coast."

In "Sea Weed Fishing" we observe another aspect of Ritschel's art, somewhat akin to that of Israels and the modern

Dutch men generally. The grey water, drooping tired old horse and heavy figure of a toiling man are all in a monotony of neutral tone like that of the lives of the poor and humble. A touch of red in the man's garments as the sun strikes on his shoulders and a gleam of rose in the sky give color to the quiet scene whose interest is divided between the sea and "The Toilers of the Sea."

Charles Melville Dewey renders a nocturne of subdued and hidden charm in "New England Fields." The rising moon is pale and cold but there is a faint red flush from the departed sun about the edges of the clouds at the top of the picture. Dim brown woods stand dusky in the evening's shadows and a little lonely placid pool in the foreground faintly mirrors a streak of pale light. This is such a picture as delights the lover of the mysterious in art and it has withal a most restful effect.

Near this is a picture of the kind that



*SEAWeed FISHING* (Size 36x24)  
By WILLIAM RITSCHER





*NEW ENGLAND FIELDS* (Size 24x16)

*By CHAS. MELVILLE DEWEY*



*POETRY OF MOONLIGHT* (Size 40x30)

*By LEONARD OCHTMAN*



one may live with and grow to love better day by day. It is one of the masterpieces of Charles H. Davis who writes thus concerning it, "This particular picture was a very interesting problem to me and is rather different from most of my work. It attracted some favorable attention from brother artists in New York when shown there and was specially invited to represent me in South America where it was exhibited later."

"Morning Sunlight" as he has styled it takes us back to New England. The rambling stone wall and winding road that climb the hillside could have been found nowhere else, and indeed, the water of which we catch a distant glimpse is nothing other than the Connecticut Sound. The clouds seem really to float between the dull green earth and the unfathomably distant blue, while against them two birds awing give a tiny note of life and action.

Edward W. Redfield reminds one somewhat of Gardner Symons in his work entitled "Overlooking the Village." Anything more than a casual examination however reveals the source of the impression in the color, and this, after all, is simply true to nature. It merely happens that both artists have been charmed by similar aspects of the snowy outdoors. The Delaware River flowing through the valleys of Pennsylvania with the hills of New Jersey in the background affords the theme of the piece, while clustering cottages and a little bridge supply details of comforting suggestion. A narrow creek winds from the lower right corner, beneath the little bridge to the river. The small whippy trees are not in the least like those of any other artist, and there is a homelikeness about the scene that is quite individual. This was one of the exhibits of the Philadelphia art club show and is thoroughly representative of the artist.

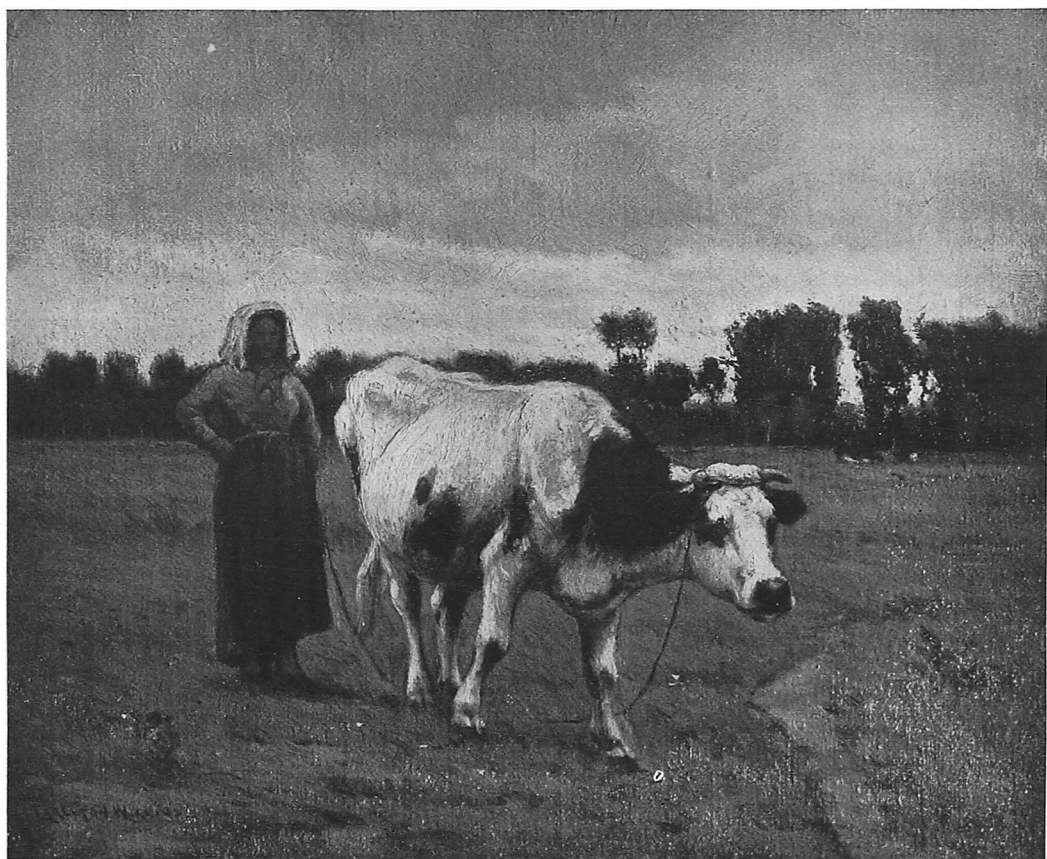
The Wiggins, father and son, appear here with characteristic examples of their most admirable work. "The Milkmaid and White Cow" of Carleton Wiggins is a wonderfully



LANDSCAPE—Water Color (Size 7x9½)  
By JOHN FRANCIS MURPHY

faithful presentation of simple, wholesome fact. The milkmaid is not the leading lady of this particular drama in any respect. The cow, sleek and cleanly, and red and white-spotted, holds the center of the stage. She is such a good creature and her spots are so agreeable against the fresh green of the meadow that it seems the truest taste to have made her the motive of the picture and the stolid Belgian peasant girl merely her attendant.

Guy Wiggins chooses a metropolitan antithesis, to this scene of Arcadian simplicity in his "Winter Day, Columbus Circle, New York." Swirling snow is blown by the shifting wind from many street corners around the monument of the Circle, drawing a veil of white beauty over the tall buildings that stand about. It would seem impossible to impart more of the poetic to a scene of city streets and the artist has wisely chosen a moment when nature and



*MILK MAID AND WHITE COW* (Size 18x14)  
By CARLETON WIGGINS

her activities predominate over the works and ways of man. A larger picture of the same scene but with somewhat different details is owned by the Lotus Club, New York.

Among all these larger canvases a little gem, seven by nine and a half, in water color, by J. Francis Murphy, could never be overlooked by the lover of pure beauty. It is as poetic as a Corot in its feathery tree formations and has something of the silvery tones of a Wyant. Other fascinating miniature landscapes in this collection are those of Ralph Blakelock, child of genius and misfortune. The little landscape herewith reproduced has the more decided composition of the better Blakelock's, and the color is particularly harmonious and

rich. It lacks nothing however of the depth and enamel-like quality, nor of the largeness usual in these strange little paintings. Another interesting small canvas is "The Waterfall" by Homer Martin which is a truly, delightful and characteristic specimen of the tender grace of his art.

One of the latest and finest of Bruce Crane's incomparable frost poems is "Early Winter," which graces the walls of Mr. Schulze's dining room. The hills of Westchester County, New York, offered it's inspiration and everyone who is familiar with the work of this artist will not need to be told with what indefinable charm he has gilded the simple scene. A frosty vaporous atmosphere, tender color, restful stretches of pasture land, wood lot or meadow, these

are things that Bruce Crane unites in soul-satisfying harmonies. In this particular instance it is a wood lot with firewood cut and neatly corded, stumps and distant trees, that compose a scene, pleasing in itself and in its suggestions.

The versatility of William Wendt is surprisingly exemplified in the contrast offered by the two canvases in Mr. Schulze's possession. "Poppy Fields" is a large landscape, the foreground golden to orange with blooms so closely grown as to seem like a velvet robe dropped upon the green of the meadow. Beyond are very distant, cool grey-blue, mountains and at the left the stragglers from a clump of tall slender trees. So different in theme and style from the usual Wendt with its daring breadth and strong composition is this picture that

one would not easily identify it. His "California Landscape" on the other hand could have been from no other brush. Bold and strong with a sense of the decorative in its arrangement of trees and masses of foliage it possesses that peculiar fascination of an artist's individuality.

All collectors have their favorite aspects of art, so we are not surprised that few figure paintings are to be found among these numerous landscapes. L. C. Earle's "Duck Hunters" is, in fact, one of the only two of Mr. Schulze's pictures painted for the sake of the figures exclusively. This is a man's picture, something to tickle the risibilities of the hunter, for it is a picture that tells a tale with a touch of humour, the story of the city hunter, fully-equipped but empty-handed, bargaining for ducks which



A WINTER DAY IN NEW YORK (Size 24x20)  
By GUY C. WIGGINS



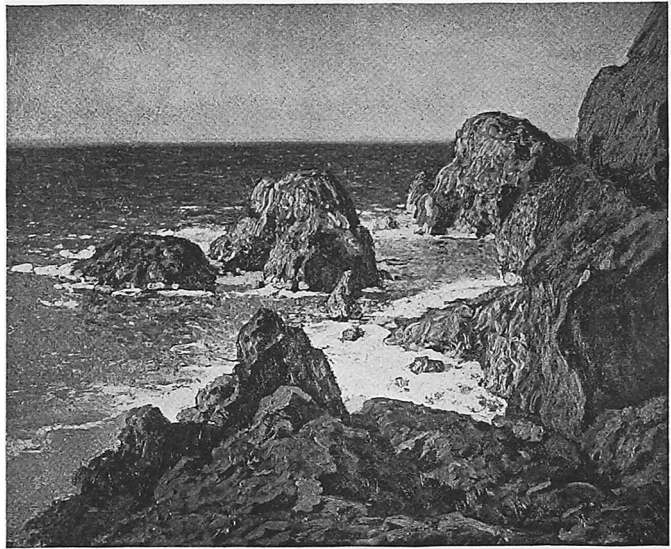
*EARLY WINTER* (Size 36x26)  
By *BRUCE CRANE*



*CALIFORNIA LANDSCAPE* (Size 60x36)  
By *WILLIAM WENDT*

the countryman has brought down with a rusty old gun. Outside of its illustrative quality it is pleasing because well handled with a nice restraint of color.

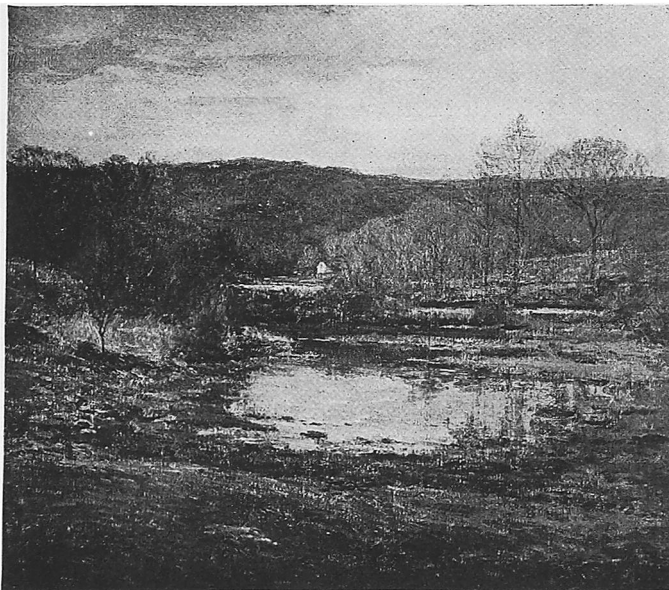
Other paintings involving figures, which have charmed this collector of bits from nature's wide panorama, are by Adam Emory Albright and Wilson Irvine. Albright's "The Fairy Glen," size 20x26, is considerably more subdued in tone than many of his paintings of children. The little ashen blonde lass is fair and pale against the dark green of the foliage and the grey of the rocks. She well expresses, however, the unconscious grace of childhood as her bare toes reach toward the inviting waters. One sometimes wonders how this artist has ever been able to present children that seem so much alone. All of his child studies have this grace of unconsciousness. One feels



SUNLIT SANDS (Size 30x25)  
By PAUL DOUGHERTY

that they are themselves, as they are when no grown people are present, and one wonders if the artist steals upon them and paints them as one would wild birds, or is accepted in their midst as one of them.

Irvine has contributed several fine canvases to this collection. The most fascinating, however, are not the ones in which figures appear, though his study of children playing among the sands and rocks of the seashore is truly delightful. His landscapes possess a rare beauty, the dreamy, misty quality of purpling shadows and trembling light. "Home of the Peep Frogs" here illustrated, is an evening study of a quiet pool where we can well fancy the frogs sing serenely at twilight. Like all of his pictures, it is delightful as to color, indeed refinement of tone and a true appreciation of what is essentially beautiful pervades all of his



HOME OF THE PEEP FROGS (Size 27x24)  
By WILSON IRVINE

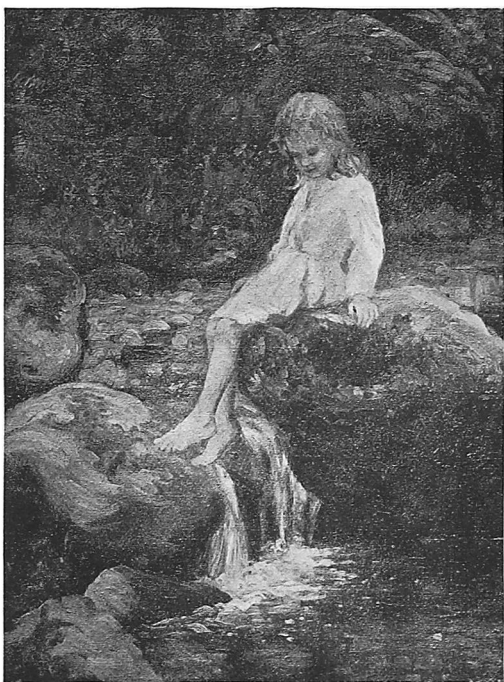




*THE WATERFALL* (Size 8x11)  
By HOMER D. MARTIN



*THE DUCK HUNTERS* (Size 12x16)  
By L. C. EARLE



*THE FAIRY GLEN* (Size 20x26)  
By ADAM ENORY ALBRIGHT



*THE BETHLEHEM WOMAN* (Size 19x25)  
By H. O. TANNER



works distinguishing his art.

Another lovely nocturne is Leonard Ochtman's "Poetry of Moonlight." Title and illustration tell the tale of a Chopin of the brush, offering us strangely sweet harmonies from the rustling wings of night. The artist himself expresses his aims and accomplishments aptly in a letter to the collector wherein he writes "This is one of my favorite moonlights and is a simple arrangement of color masses of light and dark expressing the spirit of night." The color is the pervading mysterious blue of moonlight tempered by deep cloud shadows.



PARIS ROSE GARDEN (Size 26x21)  
By LAWTON S. PARKER

Purely a figure painting is "The Bethlehem Woman" by Henry O. Tanner, a Tanner's productions, possessing his unmistakable sad figure in draperies of yellowish white, whose transparency in some of the folds reminds one of Whistler's little painting in the Art Institute. The azure scarf about the woman's head and the yellow wall make up an agreeable color scheme and,

though small, this is among the best of his productions, possessing his unmistakable individuality of style.

There are in this collection a great many other works which are full of beauty, interest and charm but which space precludes illustrating. Among them might be mentioned, Guy Wiggins' study of a peer at Saint Ives in England; Max Weyl's "Glimpse of the Capitol" and a very unusual Gardner Symons. The "Glimpse of the Capitol" by Mr. Weyl is from a small island in the Potomac, a dreamy thing, full of atmosphere and sentiment, the white dome of the capitol gleaming like some basilica of a city in cloudland. The Gardner Symons is glorious with the mingled light of dying day and rising moon. The last red reflection of sunset predominates, however, with a rosy glow. This is the time of day that the artist says appeals most strongly



CONNECTICUT COAST (Size 36x29)  
By CHAS. H. DAVIS

to him in winter and the scene is near his studio on the banks of the Deerfield River in Massachusetts. The weird charm of the conflicting lights is difficult to describe and must have been a problem for the painter.

It is indeed impossible, by either illustration or analysis, to do justice to these or

any other works of real art. The man who studies them and lives with them will find the worthy ones improving with association like well-chosen friends, and growing more beautiful as they grow more familiar, which is one of the very great joys of collecting, and the reward of cultivation of taste.



*LANDSCAPE (Size 10x8)*  
*By RALPH BLAKELOCK*